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since 1516. The ornamental treatment marks the transition of the styles Henri II to Henri III. Ground in dead gold, vertical compartments framed by violet grey faced with brown lines, dark wedgwood green ground and cobalt blue medallion with initials. The quatrefoils show the same grey facing on red ground, the four-lobed rosette being gold relieved by bluish-green lines. Scrolls and foliage are faint blue with brown outlines, three-lobed leaves have red centre on white ground.

This pattern is borrowed from the work: "*Château de Blois, Décorations murales peintes, d'après la restauration de F. Duban, architecte*". Paris, Ducher & Cie. Plate 63. — Plate, repoussé work in brass by A. Barre in Paris, in the Austrian Museum for Art and Industry in Vienna.

This elegant article of decorative plate is illustrated full size.

Plate 64. — Velvet Brocade in the Museo del Medio Evo e del Rinascimento in Rome. End of 15th century.

One of the motives borrowed from the vegetable kingdom and most extensively used in tapestry work and textile fabric of the 14th century, and in richer treatment of the 15th century, was a simple flower or leaf, without stem or scroll, covering in continual repetition the surface to be decorated according to some rythmical, geometrical pattern. Towards the end of the mediæval period this simple style of sur-

face ornament had to give way for a richer mode of treatment by which free scope was given to the creative power of the artist. By a closer approachment to nature the leaf returns to its natural place in the organism of the vegetable kingdom. Growing out of the parent stem, leaves, buds, flowers and fruit are combined and elaborated into some ornamental system, in the great lines of which we can discern already the growing influence of Renaissance Art which had been prospering in Italy at the time. The weaver's Art was then at its highest degree of perfection, and all the means at command, delicately shaded relief, appliqué work in gold or silver, were put into requisition to produce such work as represented by the engraving. The vegetable type adopted for the pattern in various forms of development, as fruit and flower, is known by the name of pomegranate. The grey tints represent raised silver embroidery, the bluish tinted parts round the chief flower velvet.

The engraving gives a portion of the pattern which is to be repeated horizontally, the broad flowing band above and below being continued in such a way that the great rosettes form one row. Used as tapestry for the decoration of halls and rooms of considerable dimensions it must have been of very striking effect, our illustration being $\frac{1}{3}$ real size. Old remains of this stuff are but rarely to be met with in collections.

VARIOUS.

Colouring Ceramic Paste.

M. Avril colours ceramic paste by means of iron solutions, particularly chlorides, perchlorides, and sulphates of iron. These solutions are applied to ceramic paste in the body of the paste, by soaking and kneading the earth in contact with these solutions, or on the surface, by soaking the products, burnt or biscuit baked, in a solution of the salts of iron.

The process may be applied to the dry or the wet state, with hot or cold solutions. The proportions vary according to the colour which is to be produced.

This invention is applicable to colouring bricks, tiles, slabs, the pottery of buildings, and the decoration of objects of art in earthenware. All shades may be obtained, from rose and pale yellow to bright red and deep brown.

The Practical Magazine from Moniteur Industriel Belge.

Artificial Gold.

A new substitute for gold has come into use in France. It consists of 100 parts by weight of pure copper, 14 zinc or tin, 6 magnesia, 3.6 sal ammoniac, 1.8 burnt limestone, 9 cream of tartar. The copper is first melted, then the magnesia, sal ammoniac, limestone and cream of tartar in powder, are gradually added, separately. The whole is kept stirred for half

an hour, the tin or zinc being dropped in piece by piece; stirring goes on till they melt. The crucible is, last of all, covered, and the mass kept in fusion for thirty-five minutes. The scum being removed, the metal is poured into the moulds. The alloy is fine-grained and malleable, and takes a high polish. It does not oxidise easily.

Iron.

Hygienic Influence of Compressed Air.

Siebe, the well-known German hydraulic engineer, states that he has for some years observed the effect of compressed air on the workmen who are compelled to breathe it while they are working under water, and finds that their general health is greatly improved by it, and that the chest in particular is very greatly strengthened. Indeed, individuals afflicted with pulmonary complaints are stated to have been cured by a course of sub-aqueous work. The explanation is to be looked for in the large dose of oxygen taken into the lungs under the pressure of the condensed air. Acting on the hint thus given, a Milanese medical man, Dr. Farlanini, has set up an "air cure" for consumptive patients. The idea, however, is very far from new: a French physician opened an aërotherapeutic establishment some years ago, and there are three or four air-baths in operation in this country, one of which is at Malvern.

Iron.

